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Wallack's Theatre can mount them. There is little to be said about this house save that each night, no matter what is upon the bills, the luckless theatre goer who arrives after the curtain has gone up, will find his chances for a seat small. We hear much talk about the palmy days of the old Park Theatre, but we—claiming a perfect memory of those same palmy days—are firmly of the opinion that such a company as is now combined in this house has never been equalled in this country, and that the cast of these same comedies of this week is beyond anything ever before offered to an American public in talent and standard reputation.

The Olympic is still running *Midsummer Night's Dream*, and as a consequence every night the house is filled to repletion. Miss Rosa Cooke, a charming woman and pleasant actress and fine singer, has been substituted for Miss Fannie Stockton in *Oberon*, the latter lady having engaged for the new piece at Niblo's.

The Black Crook fast approaches its last nights; and of course crowds rush every night to see its dying struggles. That it dies hard amid the thousands is a sad truth, but it must be still sadder for the management to feel that he is obliged to shelve a piece that is putting a thousand dollars a night clear profit into his pocket. At the same time it must be some compensation to know that the new piece, that is coming, will give him about double that sum in the same time.

We regret to announce the stoppage of *The Devil's Auction*, or the *Golden Branch*, at the Academy. We have not heard, so far, what disposition Mr. De Pol proposes to make of the fine ballet corps under his control, which is, without doubt, the best we have ever had in this country.

And this about finishes the record of the week.

DEATH OF JOHN HERMANN CARMICENCKE, THE ARTIST.

BROOKLYN, Dec. 14, 1867.

At a meeting of the members of the "*Brooklyn Academy of Design*," the following resolutions were unanimously adopted:

Whereas, It has pleased Almighty God to remove from us by death our esteemed friend and companion, John Hermann Carmiencke,

Therefore, be it resolved, That, as an expression of our respect for him as a man and an artist, we do recognize in our especial circle, a bereavement of the most tender and expressive nature; the loss of a cherished member of our Institution, falling likewise heavily on the artist world, in the deprivation of a good and kind companion, as well as an artist of the highest endowment and accomplishment.

Resolved, That we condole with the family

and friends of the deceased in their loss of the husband, father and friend, and we respectfully tender them our heartfelt sympathies under their affliction.

WM. HART, President.

GRAND CONCERT IN BROOKLYN.

The Grand Commemoration Concert, on the completion of the Spire of the Church of the Holy Trinity, took place on Thursday evening, the 19th inst., under the direction of George W. Warren, Esq., organist of the church. The arrangements were on the usual liberal scale; the principal artists were nearly all members of the Holy Trinity Choir, while the Chorus, consisting of thirty ladies and gentlemen, were all members of the Choir. The performance was excellent throughout, and the audience was large and fashionable. We understand that most of the cost of erecting the splendid spire of the Holy Trinity has been defrayed by the concerts given under the direction of Mr. G. W. Warren, at which his most excellent choir did noteworthy service. The following was the programme of the evening:—

Introduction—organ.

Chorus from the "Creation."—Haydn.

"Achieved is the glorious work;
The Lord beholds it, and is well pleased.
In lofty strains let us rejoice;
Our Song let be the praise of God."

Selections from "Elijah"—Mendelssohn.

1. Aria—Contralto, "Oh rest in the Lord," Mrs. A. E. Stetson.

2. Recitative—Tenore, "See, now he sleepeth," Mr. J. M. Comstock.

3. Terzetto—"Lift thine eyes," (the celebrated Angel Trio,) Mrs. J. M. Comstock, Mrs. Stetson, and Miss L'Hommiedieu.

4. Chorus—"He, watching over Israel, slumbers not, nor sleeps," with Harp Obligato by Mr. A. F. Toulmin.

Aria—Baritone, "Benedictus," Signor P. Centemeri—Madonna.

Offertoire—"Alma Virgo," Mrs. Comstock and Chorus—Hummel.

Prayer, from "Stradella," (arranged by Mr. Warren,) Mr. Comstock and Chorus—Flotow.

Easter Hymn—"Crown Him, Everlasting King," Mrs. Comstock, Mrs. Stetson, Mr. Comstock, Signor Centemeri and Chorus—Geo. Wm. Warren.

Ave Maria—for Soprano, Contralto, and Oboe, Mrs. Comstock, Mrs. Stetson, and Mr. J. Eller—Adam.

Finale—*Te Deum Laudamus*, re-written, (with English words,) altered and added to for this occasion, by Geo. Wm. Warren, Soli parts by Mrs. Comstock, Mrs. Stetson, Mr. Comstock, and W. V. Noe, Harp Obligato by Mr. Toulmin—Lambillotte.

MUSICAL ITEMS.

Gustave Bertrand, the Musical Critic of *Le Ministrel*, is becoming alarmed lest the Opera Comique, and in fact all the world, may become one grand Opera Burlesque through hearing, seeing and playing the works of Offenbach. But amidst his heart-

felt sorrow, he gives Offenbach credit for originality, and here and there, some charming thoughts.

—Hector Berlioz is at St. Petersburg, and the Grand Duchesse Helene has appointed him apartments in the Palace Michel. He visited that city for the purpose of giving a series of concerts, at which it was understood his own compositions would be presented. Instead of which his selections for the first five concerts were from the works of the most celebrated masters, with scenes from Gluck's Operas, translated into the Russian language.

—They have been giving the *Prophete* and the *Huguenots* at Berlin with great success. The magnificent rendering of the part of Valentine by M^{me} Lucca is pronounced quite unprecedented in operatic annals. In the duo at the end of the fourth act, Wachtel was almost her equal. They were called out three times, and the critics say there can be no such representation elsewhere, at the present time.

—The Pardon of Ploermal has made a success at Trieste, with Vitali as Dinorah.

—The following is a copy of a note written by Rossini to Maestro Braga:

MY DEAR BRAGA,—With the wings of a bird I hasten to reply to your gracious letter, to say to you, that I accept with pleasure the Dedication of your last opera, "*Gli Avventurieri*," which has met with such decided success.

Do not flatter yourself, nor permit yourself to be flattered too much, O Signor Gaetano! and do not abandon Paris, where vegetates the old man of Pesara, who signs himself, your colleague and affectionate friend,
ROSSINI.

—A Madame Waziak has made a great success in the role of Marguerite in *Faust*, at the Carcano Theatre in Milan. She is said to be very beautiful, and to possess a very fine voice. Her phrasing and rendering of the aria, "*Ti voglio amar, idolatar*," was said to be perfect. In the last act, her singing and acting were great.

—M^{lle} Frini has made quite a success in *Norma*, at Bologne.

MUSICAL CARD.—SIGNOR SEVERINI will give lessons in Italian and English singing during the next season, (from the 15th of October,) in New York and vicinity. No. 701 Broadway, care of Mr. G. SCHIRMER.

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